



Pennline Script Typeface

Pennline Script is a digitised revival of Bulletin, first cast in 1899 by the Keystone Type Foundry of Philadelphia, Pennsylvania. This semi-connected script features a lively, brush-inspired design that balances historical authenticity with modern functionality. Rooted in the tradition of American hand lettering, every glyph has been carefully redrawn and rebalanced to preserve the expressive irregularity of the original design, while adapting it for contemporary use.

RELEASED

2025

DESIGNER

TASOS VARIPATIS

STYLES

1

CLASSIFICATION

HANDWRITTEN SCRIPT

FORMATS

OTF, TTF, WOFF, WOFF 2

GLYPHS

1051 PER FONT

OPENTYPE FEATURES

ACCESS ALL ALTERNATES
CASE-SENSITIVE FORMS
CONTEXTUAL ALTERNATES
DENOMINATORS
DISCRETIONARY LIGATURES
FRACTIONS
LINING FIGURES
LOCALIZED FORMS
MEDIAL FORMS
NUMERATORS
OLDSTYLE FIGURES
ORDINALS
PROPORTIONAL FIGURES
SCIENTIFIC INFERIORS
STANDARD LIGATURES
STYLISTIC ALTERNATES
SUBSCRIPT
SUPERScript
TABULAR FIGURES
TERMINAL FORMS

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASTURIAN, ASU, AZERBAI-
JANI, BASQUE, BEMBA, BENA, BOSNIAN, CATA-
LAN, CEBUANO, CHIGA, COLOGNIAN, CORNISH,
CORSICAN, CROATIAN, CZECH, DANISH, DUTCH,
EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE,
FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN,
GANDA, GERMAN, GUSII, HUNGARIAN, ICELANDIC,
IDO, IGBO, INARI SAMI, INDONESIAN, INTERLINGUA,
IRISH, ITALIAN, JAVANESE, JJU, JOLA-FONYI, KABU-
VERDIANU, KALAALLISUT, KALENJIN, KAMBA, KIKUYU,
KINYARWANDA, KURDISH, LATVIAN, LITHUANIAN,
LOJBAN, LOW GERMAN, LOWER SORBIAN, LUO, LUX-
EMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEET-
TO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX,
MÄORI, MAPUCHE, MERU, MORISYEN, NIGERIAN
PIDGIN, NORTH NDEBELE, NORTHERN SAMI, NORTH-
ERN SOTHO, NORWEGIAN BOKMÄL, NORWEGIAN
NYNORSK, NYANJA, NYANKOLE, OCCITAN, OROMO,
POLISH, PORTUGUESE, ROMANIAN, ROMANSH,
ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU,
SARDINIAN, SCOTTISH GAELIC, SENA, SHAMBALA,
SHONA, SICILIAN, SLOVAK, SLOVENIAN, SOGA, SO-
MALI, SOUTH NDEBELE, SOUTHERN SOTHO, SPAN-
ISH, SUNDANESE, SWAHILI, SWATI, SWEDISH, SWISS
GERMAN, TAITA, TAROKO, TESO, TSONGA, TSWANA,
TURKISH, TURKMEN, TYAP, UPPER SORBIAN, VENDA,
VIETNAMESE, VUNJO, WALLON, WALSER, WELSH,
WESTERN FRISIAN, WOLOF, XHOSA, ZULU



PENNLINER SCRIPT REGULAR 27

BASED ON THE ORIGINAL BULLETIN TYPE SPECIMEN

Originality Claims Admiration Everywhere
Printers know a "Good Thing" when they see it;
Therefore, we show one of the "Best
Things" in Hand-Cut Types.

PENNLINER SCRIPT REGULAR 36

The Printer Who Starts In
Determined to use Universal Line
and Nickel-Alloy Types

PENNLINER SCRIPT REGULAR 42

Is Sure To Build Up
A Substantial and Profitable
Printers' Trade

PENNLINER SCRIPT REGULAR 66

Quality Shown
In Our Productions



Experiencing
Organisation
Standardize
Institutional
Decreasingly
Countersigns



Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries.



PENNLINER SCRIPT REGULAR 24/27

CONTEXTUAL ALTERNATES & LIGATURES ON

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new

PENNLINER SCRIPT REGULAR 21/24

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with



PENNNLINE SCRIPT REGULAR 18/21

CONTEXTUAL ALTERNATES & LIGATURES ON

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby

PENNNLINE SCRIPT REGULAR 15/18

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth

PENNNLINE SCRIPT REGULAR 12/15

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consolidated by the Venerable Bede, the historian monk, in his 'History of the English Church and People', completed in 731. Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period



PUNCTUATION, CURRENCY, MATH & SYMBOLS

•	,	:	;	...	◉
‘	’	“	”	”	*
¡	!	¿	?	&	@
§	§	+	≠	%	‰
()	[]	{}	©	®	™
£	€	¥	₹	£	\$
¢	¤	↑	↓	←	→
+	-	×	÷	=	∞
∂	Ω	μ	π	#	◊



PROPORTIONAL LINING FIGURES

0123456789

PROPORTIONAL OLDSTYLE FIGURES

0123456789

TABULAR LINING FIGURES

0123456789

TABULAR OLDSTYLE FIGURES

0123456789

NUMERATORS

0123456789

DENOMINATORS

0123456789

SUPERSCRIPT

0123456789

SUBSCRIPT

0123456789

FRACTIONS

1/ 1/4 1/2 3/4 0/3 2/5 5/6 7/8 1/10





FULL GLYPH SET AND OPENTYPE FEATURES

LOCALIZED FORMS

Œ œ Œ œ Š š Ţ ı

TERMINAL FORMS

Ł

MEDIAL FORMS

ŕ ŕ ŕ ŕ ŕ ŕ 4 4 4 4 4 4

PROPORTIONAL LINING FIGURES

Ŧ 0 1 2 3 4 5 6 7 8 9

PROPORTIONAL OLDSTYLE FIGURES

Ŧ 0 1 2 3 4 5 6 7 8 9

TABULAR LINING FIGURES

Ŧ 0 1 2 3 4 5 6 7 8 9

TABULAR OLDSTYLE FIGURES

Ŧ 0 1 2 3 4 5 6 7 8 9

NUMERATORS

Ŧ 0 1 2 3 4 5 6 7 8 9

DENOMINATORS

Ŧ 0 1 2 3 4 5 6 7 8 9

SUPERScript

Ŧ 0 1 2 3 4 5 6 7 8 9

SUBSCRIPT

Ŧ 0 1 2 3 4 5 6 7 8 9

FRACTIONS

1/ 1/2 0/3 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10

ORDINALS

Ŧ º ˆ

CASE-SENSITIVE FORMS

Ŧ _



FULL GLYPH SET AND OPENTYPE FEATURES

STANDARD LIGATURES

ar arr asr at br brr bsr cr crr csr dr drr dsr er err esr fr frr fsr fi fl gr qrr qsr
hr hrr hsr ir irr isr jr jrr jsr ki kr krr ll lr lrr lsr mr mrr msr nr nrr nsr or oor
osr pr prr psr qr qrr qsr rr rrr rsr sr srr ssr tr trr tsr ur urr usr or oor osr wr wrr
wsr xr xrr xsr yr yrr ysr zr zrr zsr

DISCRETIONARY LIGATURES

The fi fl rrs rs rrs srs ss sss rrs rs rrs srs ss sss

CONTEXTUAL ALTERNATES

ars as ass brs bs bss ers es ess frs fs fss grs gs gss hrs
hs hss irs is iss jrs js jss krs ks kss lrs ls lss mrs ms mss nrs
ns nss ors os oss prs ps pss qrs qs qss rrs rs rss srs ss sss
trs ts tss urs us uss vrs vs vss wrs ws wss xrs xs xss
yrs ys yss zrs zs zss

STYLISTIC SET 1: ALTERNATE I

ı İ í î ï ð ñ ò ó ô õ ö

STYLISTIC SET 2: ALTERNATE e FINAL

ع

STYLISTIC SET 3: ALTERNATE f

f fr frr frs fs fsr fss fi fl

STYLISTIC SET 4: ALTERNATE g

q q̂ q̃ q̇ q̈ q̉ q̊

STYLISTIC SET 5: ALTERNATE o

[illegible]**STYLISTIC SET 6: ALTERNATE MU**

۴

STYLISTIC SET 7: ALTERNATE PI

३

STYLISTIC SET 8: ALTERNATE DOLLAR

\$



OPENTYPE FEATURES DEACTIVATED

PROPORTIONAL LINING FIGURES

7 Feb 1812–9 June 1870

PROPORTIONAL OLDSTYLE FIGURES

7 Feb 1812–9 June 1870

TABULAR LINING FIGURES

£12.65 \$30.78 €49.00

TABULAR OLDSTYLE FIGURES

£12.65 \$30.78 €49.00

NUMERATORS

X⁹⁸⁷ × √⁶⁵⁴ + √³²¹ = A⁰

DENOMINATORS

X⁹⁸⁷ × √⁶⁵⁴ + √³²¹ = A₀

SUPERSCRIFT

Index¹, Index², Index³

SUBSCRIPT

C₁₂ A₂₂ O₁₁

FRACTIONS (PRE-BUILT & ARBITRARY)

1/2 cup · 154 78/136

ORDINALS

1^o, 1^º, 1^ª, 1^{era}

STANDARD LIGATURES

borrow

flourish

circuit

DISCRETIONARY LIGATURES

The bulletin

Grass

Universal

OPENTYPE FEATURES ACTIVATED

PROPORTIONAL LINING FIGURES

7 Feb 1812–9 June 1870

PROPORTIONAL OLDSTYLE FIGURES

7 Feb 1812–9 June 1870

TABULAR LINING FIGURES

£12.65 \$30.78 €49.00

TABULAR OLDSTYLE FIGURES

£12.65 \$30.78 €49.00

NUMERATORS

X⁹⁸⁷ × √⁶⁵⁴ + √³²¹ = A⁰

DENOMINATORS

X⁹⁸⁷ × √⁶⁵⁴ + √³²¹ = A₀

SUPERSCRIFT

Index¹, Index², Index³

SUBSCRIPT

C₁₂ A₂₂ O₁₁

FRACTIONS (PRE-BUILT & ARBITRARY)

1/2 cup · 154 78/136

ORDINALS

1^o, 1^º, 1^ª, 1^{era}

STANDARD LIGATURES

borrow

flourish

circuit

DISCRETIONARY LIGATURES

The bulletin

Grass

Universal



OPENTYPE FEATURES DEACTIVATED

STYLISTIC SET 1: ALTERNATE I

Indigo

STYLISTIC SET 2: ALTERNATE e FINAL

keystone

STYLISTIC SET 3: ALTERNATE f

flamingo

STYLISTIC SET 4: ALTERNATE g

gigabyte

STYLISTIC SET 5: ALTERNATE o

overlooked

STYLISTIC SET 6: ALTERNATE MU

50 µg/mL

STYLISTIC SET 7: ALTERNATE PI

 $C = 2\pi r$

STYLISTIC SET 8: ALTERNATE DOLLAR

\$1,254.00

OPENTYPE FEATURES ACTIVATED

STYLISTIC SET 1: ALTERNATE I

Indigo

STYLISTIC SET 2: ALTERNATE e FINAL

keystone

STYLISTIC SET 3: ALTERNATE f

flamingo

STYLISTIC SET 4: ALTERNATE g

gigabyte

STYLISTIC SET 5: ALTERNATE o

overlooked

STYLISTIC SET 6: ALTERNATE MU

50 µg/mL

STYLISTIC SET 7: ALTERNATE PI

 $C = 2\pi r$

STYLISTIC SET 8: ALTERNATE DOLLAR

\$1,254.00



CONTACT

THE NORTHERN BLOCK
2 DILSTON WEST
CORBRIDGE
NORTHUMBERLAND
NE45 5RL
UNITED KINGDOM

EMAIL

INFO@THENORTHERNBLOCK.CO.UK

WEB

WWW.THENORTHERNBLOCK.CO.UK

LICENSING

WWW.THENORTHERNBLOCK.CO.UK/LICENSING

FULL EULA LICENSE

WWW.THENORTHERNBLOCK.CO.UK/STANDARD-LICENSE-AGREEMENT

RELEASED

2025

DESIGNER

TASOS VARIPATIS

FOUNDRY

THE NORTHERN BLOCK LTD

FORMATS

OTF, TTF, WOFF, WOFF 2

COMPLETE FAMILY

PENNNLINE SCRIPT REGULAR

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASTURIAN, ASU, AZERBAIJANI, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CEBUANO, CHIGA, COLOGNIAN, CORNISH, CORSICAN, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GUSII, HUNGARIAN, ICELANDIC, IDO, IGBO, INARI SAMI, INDONESIAN, INTERLINGUA, IRISH, ITALIAN, JAVANESE, JJU, JOLA-FONYI, KABUVERDIANU, KALAALLISUT, KALENJIN, KAMBA, KIKUYU, KINYARWANDA, KURDISH, LATVIAN, LITHUANIAN, LOJBAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX, MÄORI, MAPUCHE, MERU, MORISYEN, NIGERIAN PIDGIN, NORTH NDEBELE, NORTHERN SAMI, NORTHERN SOTHO, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, NYANJA, NYANKOLE, OCCITAN, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SARDINIAN, SCOTTISH GAELIC, SENA, SHAMBALA, SHONA, SICILIAN, SLOVAK, SLOVENIAN, SOGA, SOMALI, SOUTH NDEBELE, SOUTHERN SOTHO, SPANISH, SUNDANESE, SWAHILI, SWATI, SWEDISH, SWISS GERMAN, TAITA, TAROKO, TESO, TSONGA, TSWANA, TURKISH, TURKMEN, TYAP, UPPER SORBIAN, VENDA, VIETNAMESE, VUNJO, WALLOON, WALSER, WELSH, WESTERN FRISIAN, WOLOF, XHOSA, ZULU

© THE NORTHERN BLOCK 2025

PENNNLINE SCRIPT™ IS A TRADEMARK OF THE NORTHERN BLOCK LTD.
COMPANY REG NUMBER 08170670.